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*The artistic photographic portraits
of Santa Barbara residents and visitors
by Carolyn and Edwin Gledhill*

by
Keith & David Gledhill

with a foreword by
Margaretta K. Mitchell

MISSION CREEK STUDIOS
Santa Barbara, California
1988

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William Hunt for his unerring eye while proofreading this book.



From the time of their marriage in 1907 and the opening of their photographic studio in Santa Barbara, Carolyn and Edwin Gledhill established themselves as both serious and fashionable artists with the camera. They belonged to a growing community of rather well-off writers, painters, actors, and dancers. The list of their sitters is a who's who of Santa Barbara's artists, residents, and visitors, many of whom stayed at the elegant Potter Hotel right across the street from the Gledhill Studio. The most famous of all was Thomas Moran, a painter who moved to Santa Barbara in his later years. He was called the dean of western American panoramists as well as the father of the national parks because of the influence of his paintings on the United States Congress. Others include Madam Christian Herter, grandmother of the recent American Secretary of State, Christian Herter; Charles Fletcher Lummis, founder of the Southwest Museum in Los Angeles, author and self-styled California Renaissance man; Jiddu Krishnamurti, the East Indian philosopher and President of the World Theosophical Society; Robert Cameron Rogers, author and poet; William Boeing of Boeing Aircraft; Dr. Francesco Franceschi, the horticulturist who introduced many exotic plants to the landscape of Santa Barbara; Diego Rivera, the famous Mexican painter; and Carl Oscar Borg, a close friend of the Gledhills who was not only a fine painter but also was an art director for some of the Douglas Fairbanks films.

A photograph by the Gledhills was always a cooperative dual effort even though Carolyn was an established portrait photographer before she met Edwin and therefore could possibly be termed the senior partner. They would spend a lot of time on a sitting making probably three or four dozen exposures during several hours. In the early days, it was all north light with curtains on the windows so they could pull or close the upper or lower curtains to control lighting. When they did a sitting, Carolyn was behind the camera under the black cloth creating the composition. Edwin was the outside man, arranging the sitter and trying to get the proper expression by cajoling, dancing, pleading, doing whatever he had to do to get the inner feeling (as he called it). He always said "Smile with the eyes." You won't find any teeth showing in a portrait by the Gledhills.

Their technical work was also divided. Edwin did the developing while Carolyn retouched and made proofs. Together they presented the proofs to their clients. Once the order was taken, Carolyn recorded it on a page of their ledger in her elegantly tapered longhand. Edwin did the printing but he always showed the first print of an order to Carolyn no matter what hour of day or night. The prints were then spotted and double mounted on fine paper before being delivered to the client.

Carolyn and Edwin Gledhill moved with an artistic crowd, but there were few other photographers in the community. What photographic influences, then, reached them? Keith Gledhill, their only son, recalls that his parents knew Edward Weston in the 1920s and that they admired the work of Edward Steichen but cannot remember any discussions of aesthetics between his parents except of their own work. We know that they owned or at least saw *Camera Work*, the Stieglitz journal on photography, and the west coast journal *Camera Craft* which advocated the pictorial style.

The majority of pieces in the Gledhill collection can stylistically be placed squarely in the pictorial tradition. In fact, the Gledhills, like the great 20th century American portrait photographer Gertrude Kaesebier, did not turn away from the soft shadows of pictorialism under the new influences of sharper lenses, faster films, smaller cameras, and the presence of the new "straight" photography. Nor did they choose to identify with any photographic style. If anything, they were more influenced by painting and decorative arts than by a photographic aesthetic.

There is a quality reminiscent of English portrait painting in the autochromes and a whiff of the genteel elegance and the decorative design of Whistler in the family pictures, particularly those of the children. And, not to forget the English novel, there is just a hint of Peter Pan and Christopher Robin in these sweet views of the young Gledhill holding up a colorful parasol or posing with his dog "Gypsy" or standing there for all the world like a young English lord about to ride off on his pony.

The pictorial esthetic that encompasses this superb collection has a delicacy and expressive moodiness heightened by an idealism based on the observation of nature, but through rose-colored glasses. Indeed, the pictorial result was a painting and a poetic interpretation of reality. A person's character was delineated, not by the fact of physiognomy, but by the interpretation of character through mood. The light is diffused, the tones are modulated, the edges are softened. Above all, a pictorialist wanted to see the photographic portrait as a work of art. More than simply representing the sitter realistically (for that would not be "art"), the portrait artist must use all the techniques at his disposal so as to create a style that made the image beautiful.

It is not surprising then that the favored technique in this photographic style was the gum print, because it allowed a maximum amount of manipulation of the image — even up to changing the shape of the subject itself. With the Gum Bichromate process, one could simulate painting effects, using actual pigments on the image. The pictorialist looked for ways to simplify form and heighten mood, to express a feeling about the person more than to delineate personality. The pictorialist was not finished until the final print was matted on special Japanese papers picked for subtle harmony with the tones of the photograph.

In the Stieglitz-Steichen circles in the East, artists were already pushing beyond pictorialism as early as 1910, but the tradition kept its Romantic vision elsewhere in the smaller artistic communities, in places where nature dominated and the urban movements of the avant garde mattered not at all.

Carolyn died in 1935, ending the Gledhill partnership. Edwin kept the studio open into the late 1940's and changed techniques with the times, producing some fine portraits such as the one of Ruth St. Denis, which he made in New York in 1939. Still, it could not be the same without Carolyn. In time, Edwin made a second career in the service of photography, which he embarked upon with his second wife, Andriette. Together they gave their support to the historic preservation of Santa Barbara, in particular to the

Santa Barbara Historical Society where he served a tenure as Director. Under the leadership of Edwin and Andriette Gledhill, much of the visual history and art of that region has been saved and brought to public view.

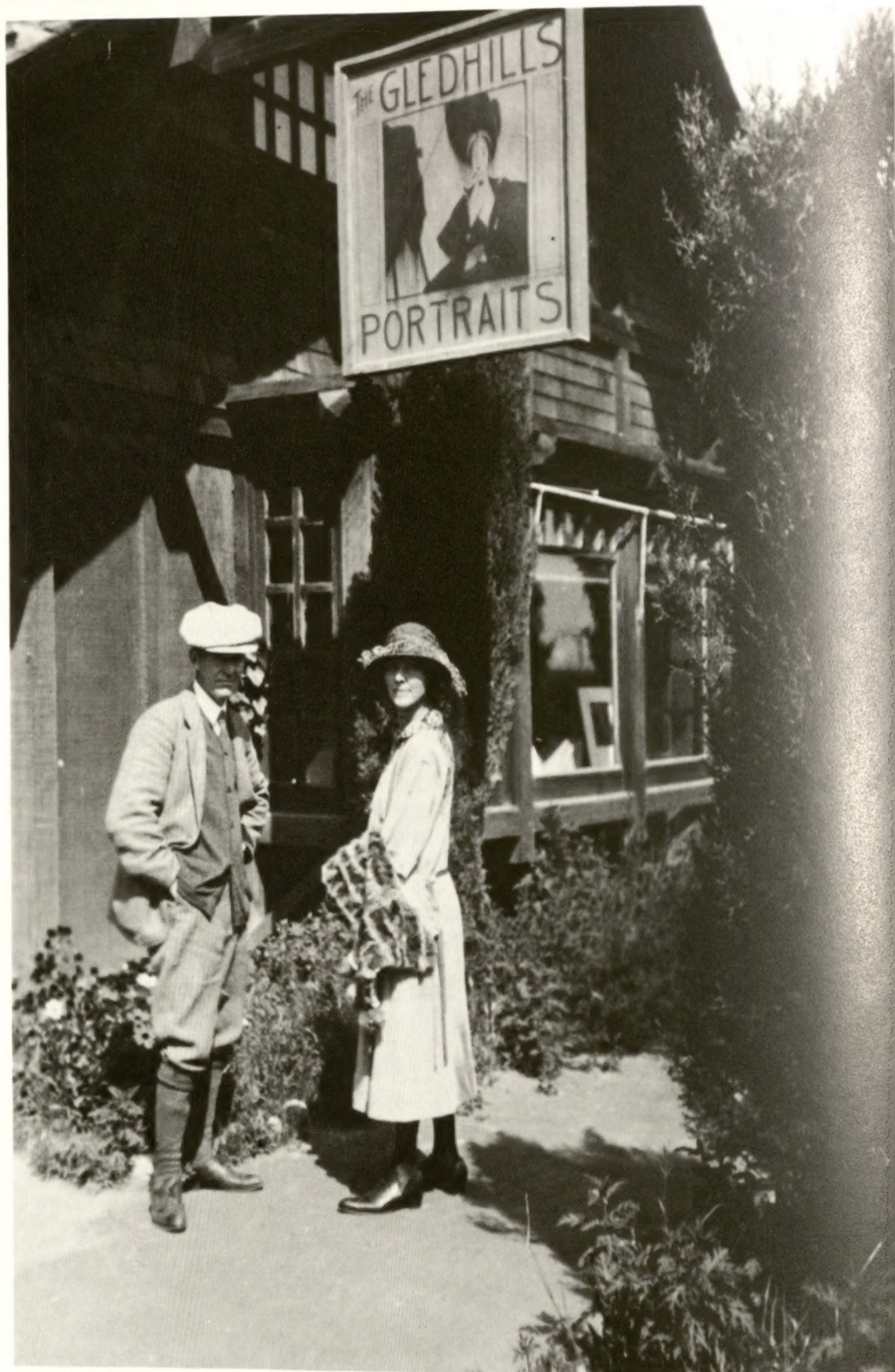
According to Keith Gledhill, his father spent his last years cataloguing the work of the Gledhill Studios, and in 1975, a year before his death, he published a small selection of prints in a portfolio which is now in the permanent collections of a number of major American museums.

Margaretta K. Mitchell

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AUTHOR'S NOTE: This foreword was originally written by Margaretta K. Mitchell for Camera Arts Magazine in 1981 and is reprinted here with her permission. Besides being an excellent analysis of pictorial photography, it provides a professional critique of the Gledhills' work.





*Carolyn and Edwin in front of their Studio
at 18 Chapala Street in Santa Barbara*

William Edwin Gledhill was born in Toronto, Canada on November 29, 1888 to Daisy Alice Brodie Gledhill and Edwin Gledhill, a composer of popular Canadian songs, organist, and a teacher of the piano who had emigrated from England around the middle of the 19th century.

Carolyn Even, young Edwin's future wife, partner, and co-worker, was born in Morris, Illinois on July 30, 1871 to Joseph Even, a native of Luxemburg, and Emma Malcolm Even. Joseph operated photographic studios in both Morris and Peru, Illinois and it was in assisting her father that Carolyn learned the fundamentals of portrait photography.

Edwin first arrived in Santa Barbara, California in 1903 when his parents decided to settle in that then small town. Backed by an early interest in photography, Edwin obtained employment at a bookstore that also dealt in camera and photographic supplies. At the same time, Carolyn and her sister, Emma, decided to move West upon the death of their father, and opened a portrait studio in Santa Barbara. Edwin and Carolyn met at the bookstore where romance flourished and they married soon thereafter on October 16, 1907. They then combined their respective talents and soon after their marriage opened the "Gledhill Studios" at 18 Chapala Street, one block from the renowned Potter Hotel where well-to-do Easterners came to spend their winters (and if time permitted to sit for their portraits).

Two events had a major effect on the history of the Gledhill Studios. The first, in 1921, was the fire that destroyed the famous Potter Hotel. The hotel was not rebuilt and this event in all probability contributed to a diminishing amount of business from the vacationing Eastern visitors. The other incident was the disastrous Santa Barbara earthquake of 1925 which dealt the Studio at 18 Chapala Street a death blow. The building was badly damaged and never rebuilt. Also, broken beyond repair were shelf upon shelf of glass negative plates, the results of many years of hard work. The Gledhills moved their studio one block away to 114 Chapala Street and into a building which they had previously rented to Artist Albert Herter.

Santa Barbara was a gathering place for many noted artists, writers, and others devoted to and interested in the fine arts. Many of these people, in addition to the local residents, sooner or later arrived at the Gledhill Studios to sit for their portraits. As a result, the many negatives and prints still in existence represent a cross section of the many interesting personages who visited or lived in this delightful community during the period of the Gledhills' photographic careers, from 1907 through the 1940s.

Carolyn and Edwin worked together as a team for 28 years until her death on June 16, 1935. Edwin continued his photographic career alone through the 1940s, but with his remarriage to Andriette Bowen in 1936 he gradually became more and more interested and

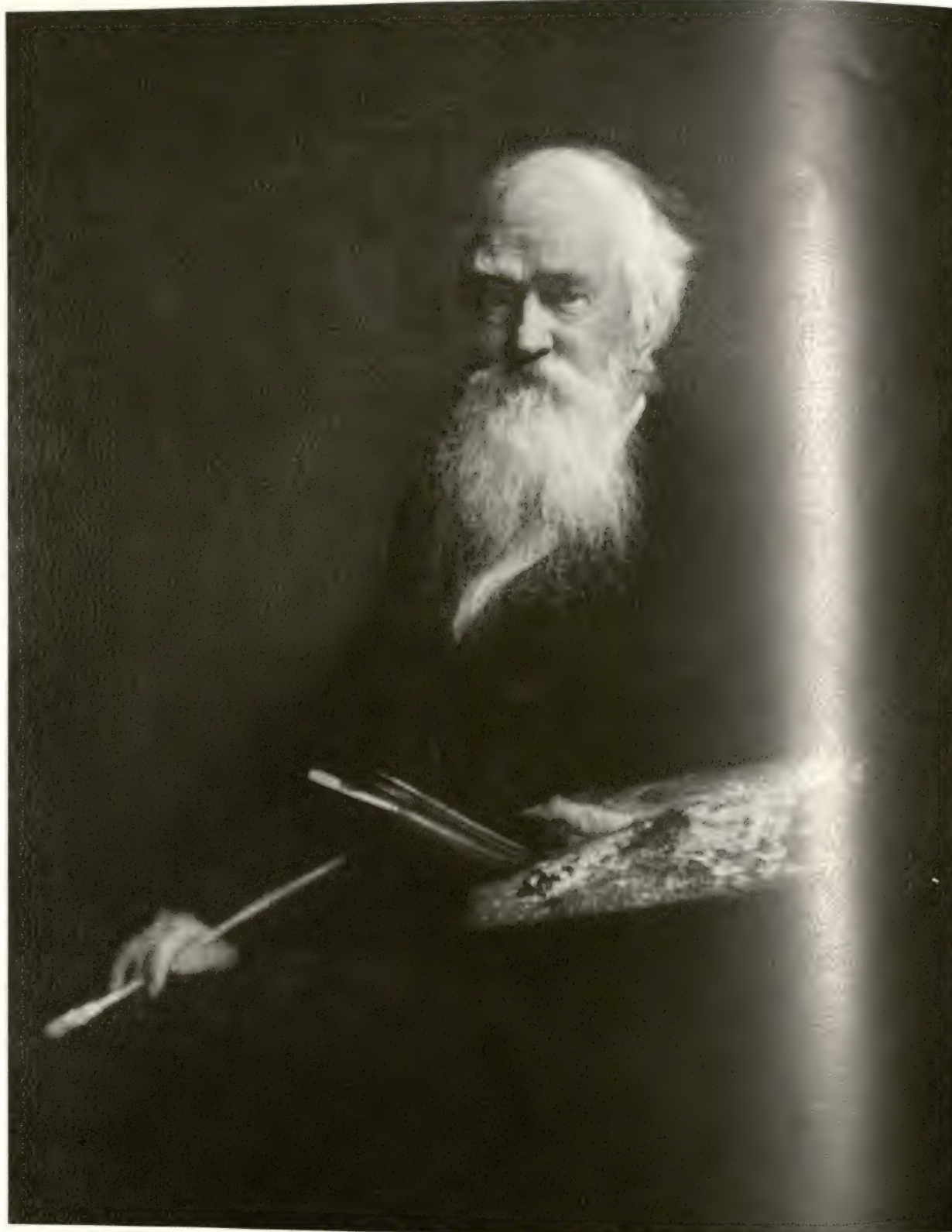


PLATE NO. 1

Thomas Moran, 1921

Gum Bichromate print. Famous 19th century artist, he explored and painted many of our National Parks. His work is displayed at our nation's Capitol in Washington, D.C. He made his home in Santa Barbara during the latter years of his life.



PLATE NO. 2

Frederick Hurren Rhead, c1917

A famous potter, he lived and worked in Santa Barbara from 1913 to 1917. Rhead pottery pieces are highly prized collector's items today.



Drawing of Mrs. Robert Louis Stevenson

A view of the Gledhill's portrait sitting of Mrs. Stevenson. Drawn by Mrs. Stevenson's daughter, Mrs. Isobel Strong Field.



PLATE NO. 3

Mrs. Robert Louis Stevenson, 1914

Wife of the well known author, she moved to Santa Barbara after her husband's death and was closely identified with the cultural and artistic life in this city. Upon her death, her ashes were taken to Samoa to be buried next to her husband.

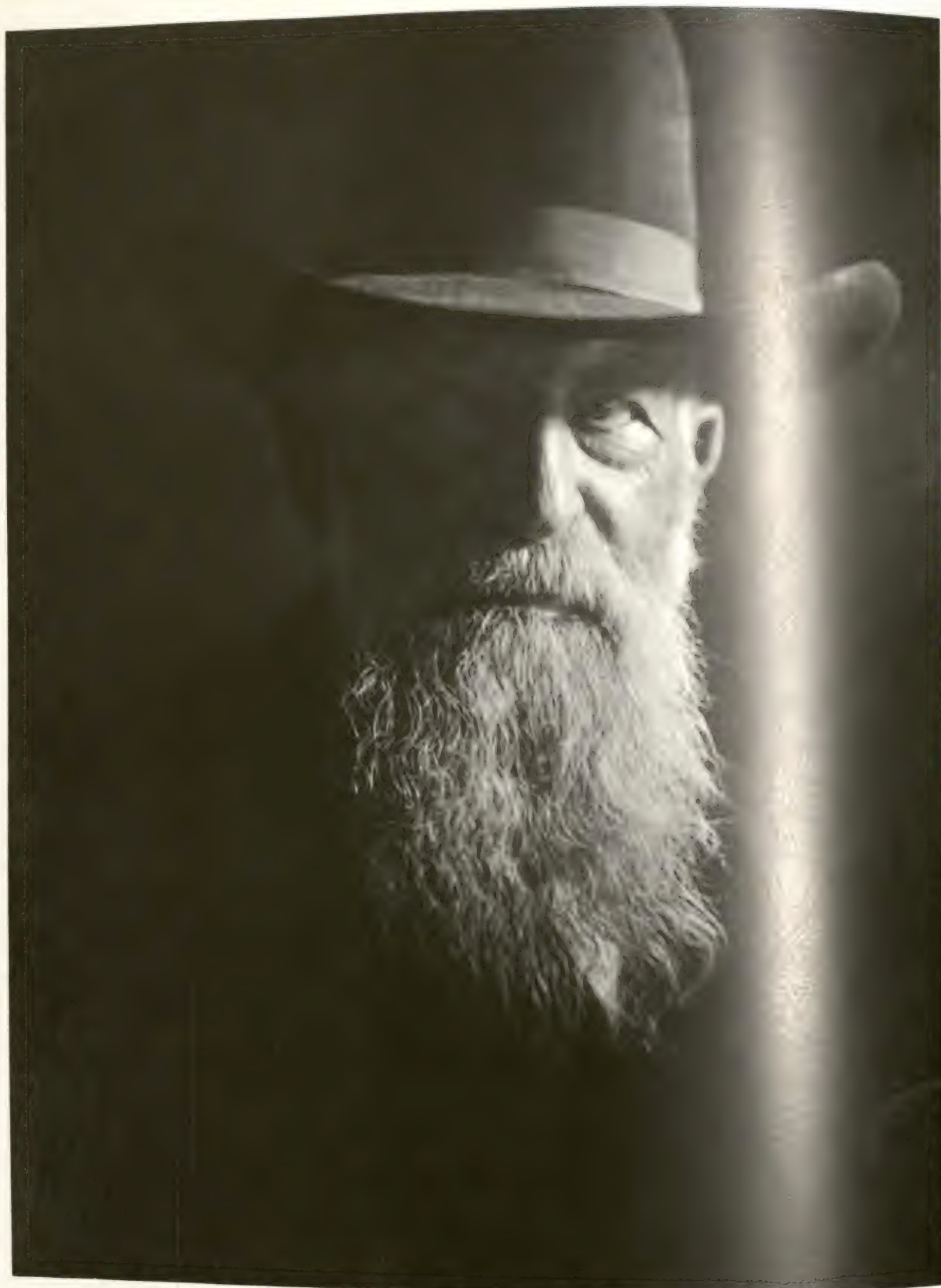


PLATE NO. 4

George Parrish Tebbets, c1907

Important in the early history of San Diego, he came to Santa Barbara as manager of the "Daily Press" and in 1883 founded the "Daily Independent".



PLATE NO. 5

Carolyn and Keith Gledhill, c1912



PLATE NO. 6

Count Hobart, c 1912



PLATE NO. 7

Mrs. Josiah Doulton, c1920

She came to Santa Barbara from England in 1876 with her husband, establishing their home on twenty acres of ocean front property. At first taking in a few paying guests to supplement their income, they slowly developed the property into a fashionable resort known today as the Miramar Hotel.



PLATE NO. 8

William Boeing, 1925

Founder of the Boeing Aircraft Company.



PLATE NO. 9

Young Girl with Dog, c1910



PLATE NO. 10

Walter Huston, 1924

Well known actor of stage and screen.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 11

Miss Peggy Doe, c1913

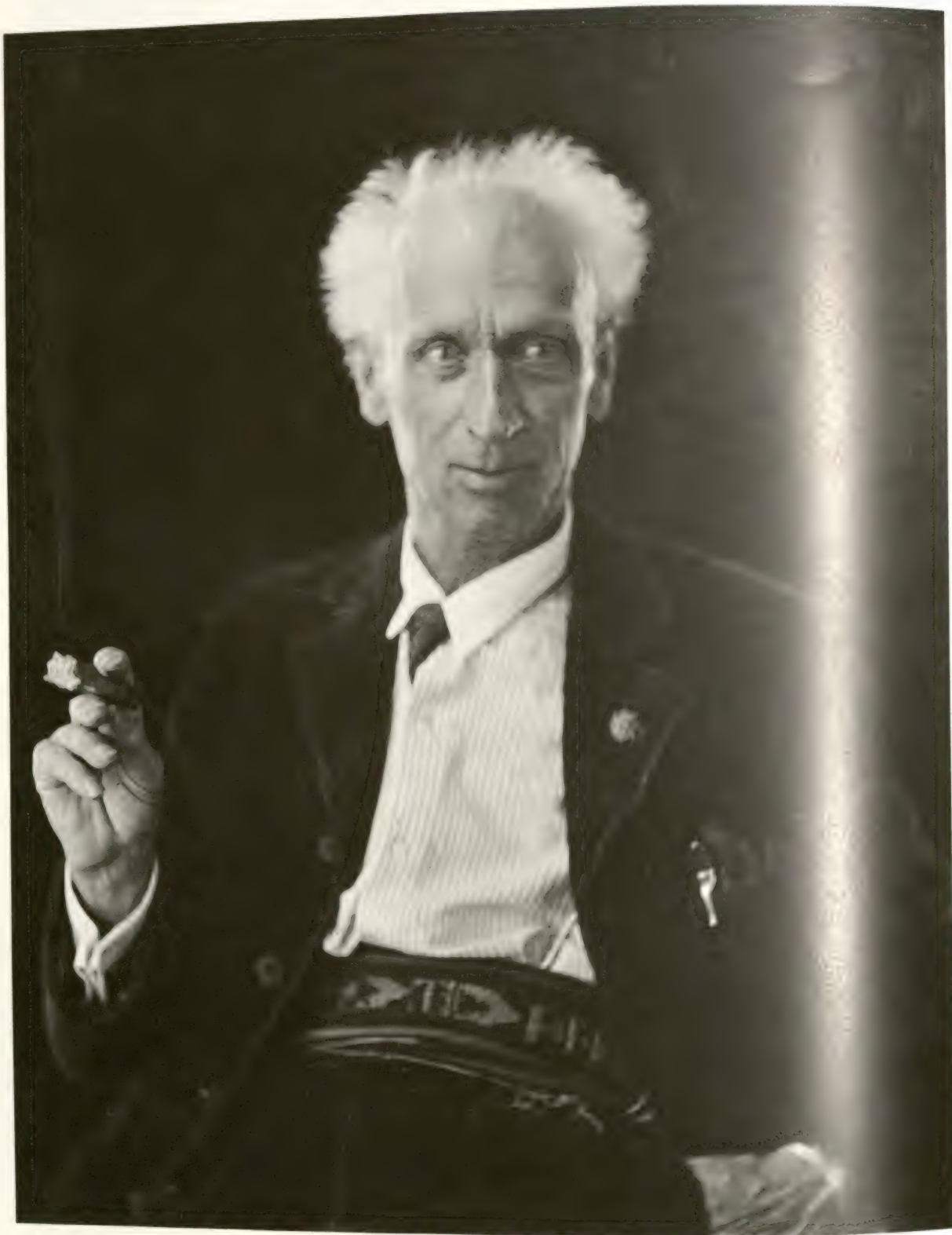


PLATE NO. 12

Charles F. Lummis, c1915

A devotee of the West, he edited the "Land of Sunshine" magazine, authored many books on the Southwest, was a student of Indian culture, and founded the Southwest Museum in Los Angeles.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 13

Lady, c1920



PLATE NO. 14

Man with Riding Crop, c1920

Gum Bichromate print.



PLATE NO. 15

Young Boy with Dog, c1920

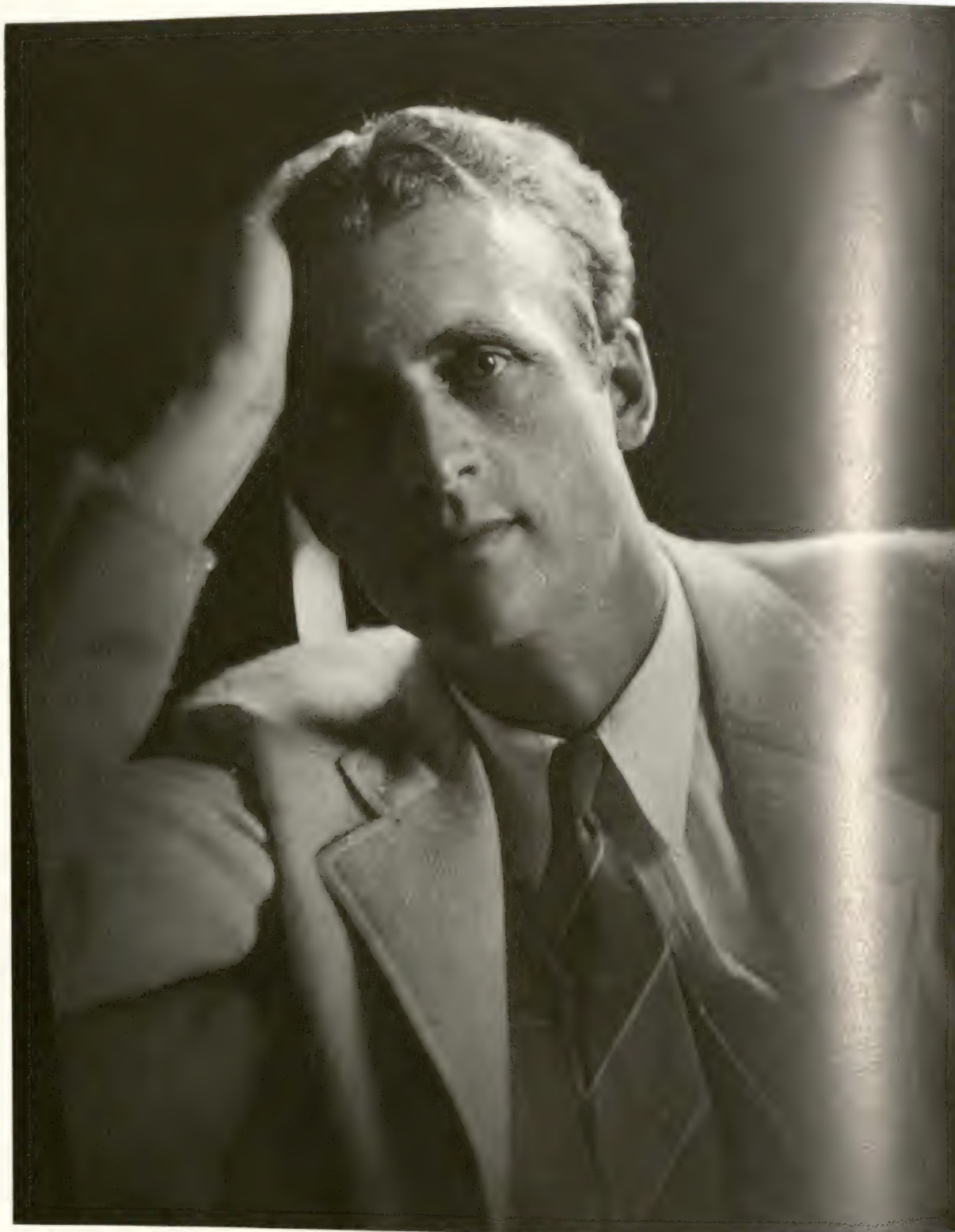


PLATE NO. 16

Buell Hammett, c1940

Organizer and first President of the Santa Barbara Museum of Art.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 17

John James Hollister, 1937

Son of Colonel W. W. Hollister. He was a mining engineer, rancher, and California State Senator.



PLATE NO. 18

Young Girl, c1915



PLATE NO. 19

Nun with Rosary, 1945

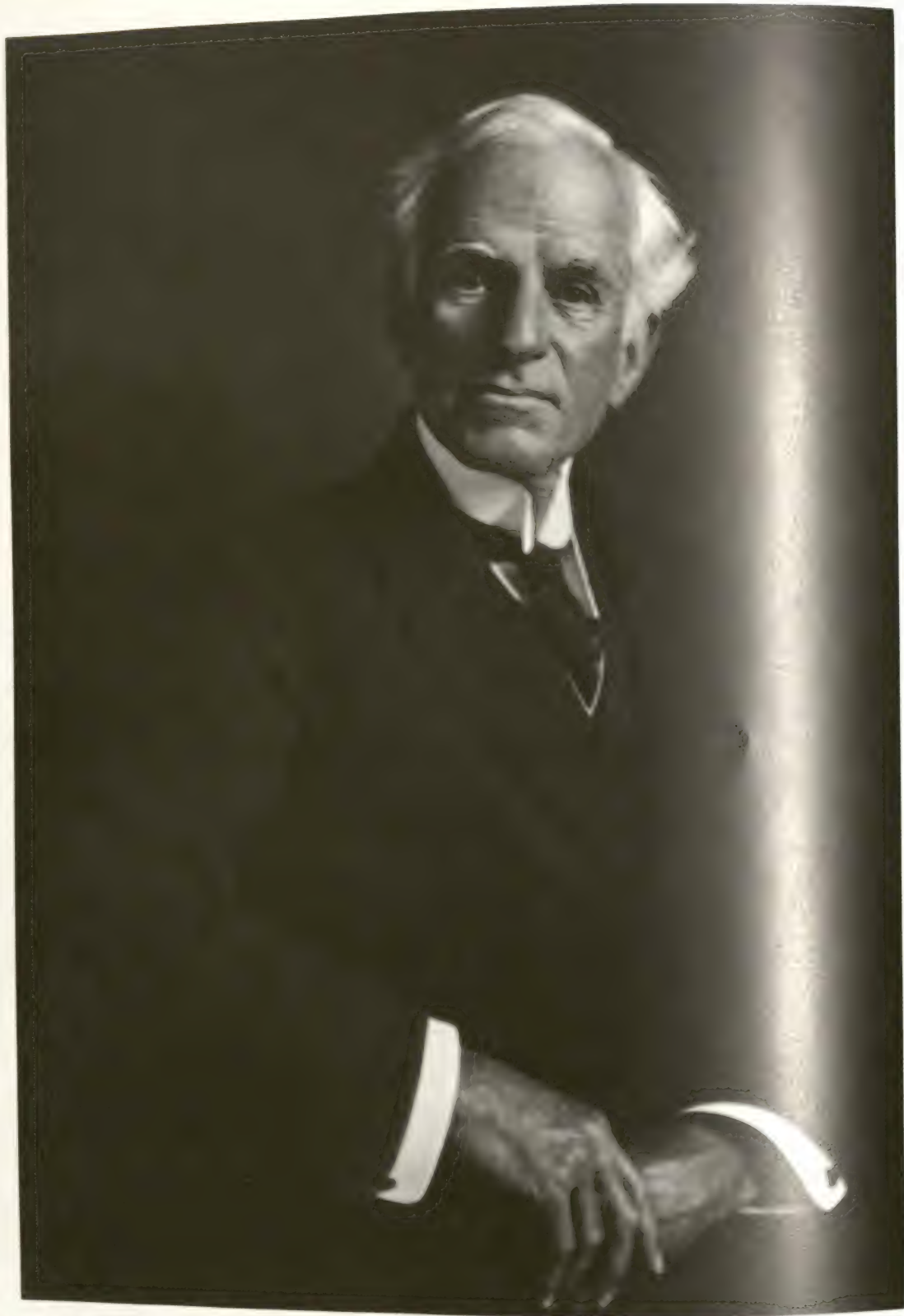


PLATE NO. 20

George J. Kaime, c1920

A member of the Board of Directors of the new Arlington Hotel, he oversaw its construction during 1910-1911. He was a longtime resident of Santa Barbara and was active in many civic and cultural activities.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 21

Dewitt Parshall, 1920

Distinguished artist/painter born in Buffalo, New York, he studied in New York and Paris, moving to Santa Barbara in 1917. His long career as an artist lasted 70 years and he is especially well known for his California landscape work.



PLATE NO. 22

Miss Caroline Hazard, 1943

She was President of Wellesley College from 1899 until 1910. A writer and poet, she was a founder of the Santa Barbara Museum of Natural History and was instrumental in its development.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 23

Edwin Gledhill, 1918

Father of W. Edwin Gledhill and organist, pianist, and composer of turn of the century Canadian popular songs.



PLATE NO. 24

Lady, c1925



PLATE NO. 25

Henry A. Strong, c1910

President of the Atchison, Topeka, and Santa Fe Railroad in 1872. In his later years, he founded the Henry Strong Educational Foundation to help worthy students attend universities. His Montecito estate is presently the site of Westmont College.



PLATE NO. 26

Young Girl, 1928



PLATE NO. 27

Mrs. Max Fleischmann, c1925

Wife of the owner of the Fleischmann Yeast Company
and one of Santa Barbara's leading benefactors.



PLATE NO. 28

Rear Admiral Bowman Hendry McCalla, c1908

A resident of Santa Barbara whose naval service from 1864 until 1906 included duty in the Civil and Spanish-American wars and the Chinese Boxer Rebellion.

Photograph courtesy of Santa Barbara Historical Society



Plate No. 29

Conde Nast, c1920

Publisher of New York magazines including "Vogue" and "Vanity Fair."



PLATE NO. 30

Aunt Jane McLaren, c1910

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 31

Young Girl with Book, c1920



PLATE NO. 32

Edward Borein, 1930

Distinguished western artist, he was especially noted for his etchings and paintings of cattle and horses. He was a resident and member of Santa Barbara's artist colony from 1921 until his death in 1945.



PLATE NO. 33

John E. Beale, 1910

Turn of the century sportsman and horse lover. He built "Vegamar" alongside of what is now Santa Barbara's bird refuge. Later known as the Childs' estate, the property now houses the Santa Barbara zoo.



PLATE NO. 34

Carolyn Gledhill, 1919

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 35

Dr. William D. Sansum, c1930

Internationally famed for his early research on diabetes and the manufacturing of insulin, in 1930 he founded the Sansum Clinic in Santa Barbara.



PLATE NO. 36

Lady, 1914



PLATE NO. 37

Dr. Rexwald Brown, c1910

He came to Santa Barbara in 1906 as the house physician at the Potter Hotel. He became highly regarded as a surgeon and in 1920 co-founded the Santa Barbara Medical Clinic then located at 1421 State Street.



PLATE NO. 38

Mrs. Chester Alan Arthur, c1920

Daughter-in-law of our 21st President, she was a longtime resident of Santa Barbara and active in various civic groups.



PLATE NO. 39

Charles Albert Storke, 1927

Teacher, newspaper man, and public official, he served Santa Barbara as mayor and was a member of the state legislature. He was the father of Thomas M. Storke, long-time editor and publisher of the Santa Barbara Daily News.



PLATE NO. 40

Mother and Child, c1912



PLATE NO. 41

Robert Cameron Rogers, c1910

Owner and editor of the Santa Barbara "Morning Press" until his death in 1912, he was a sportsman, author, poet, and civic leader. He is best remembered today as the author of "The Rosary."



PLATE NO. 42

Miss Virginia Bartlett, c1920



PLATE NO. 43

Lou Telegan, c1915

Early day actor who played opposite Sarah Bernhardt.



PLATE NO. 44

Cadwallader Washburn, c1920

Artist/Etcher.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 45

Miss Roxanna L. Dabney, 1910

A resident of Santa Barbara in the early 1900s.



PLATE NO. 46

Keith Gledhill, c1912



PLATE NO. 47

John F. Diehl, c1920

He and his brothers founded Diehl's grocery store in 1891. Situated at 827 State Street, the store was a purveyor of fine foods and was a downtown meeting place for Santa Barbara and Montecito residents.



PLATE NO. 48

George S. Edwards, c1920

President of the Commercial Bank from 1890 until 1922, he remained head of its successors until his death in 1930 at which time the bank was known as the Security First National. He was an outstanding personality, a civic leader, and an important Santa Barbara figure during his lifetime.



PLATE NO. 49

Mrs. Dorothy Fenzi, c1912

Manager of the Lobero Theater from 1950 until 1968.

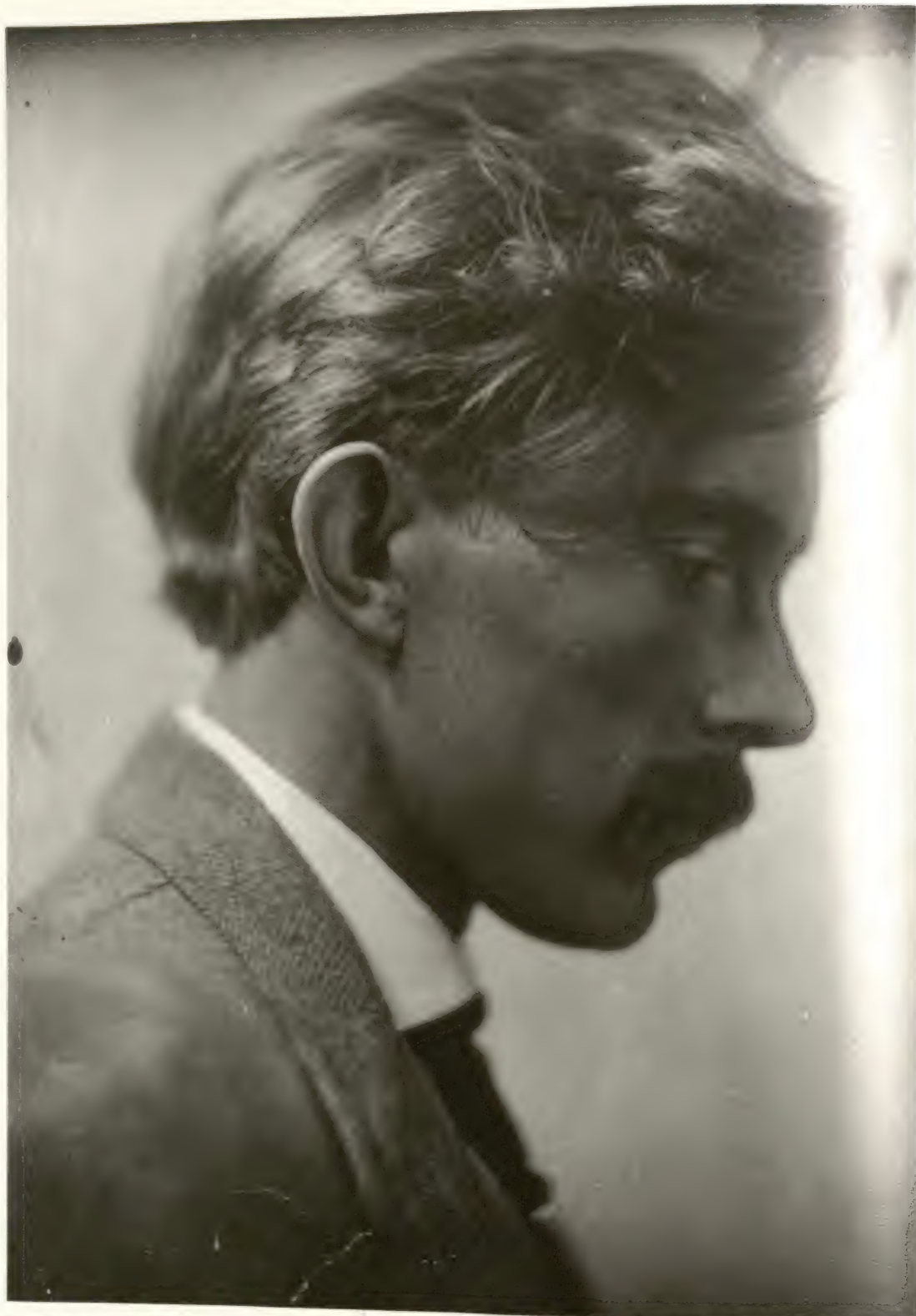


PLATE NO. 50

Carl Oscar Borg, c1910

Internationally known Swedish born artist who made his home in Santa Barbara for many years, he is best known for his paintings of the Southwest Indian country. He was also art director for some of the Douglas Fairbanks motion picture productions.



PLATE NO. 51

Lady, 1944



PLATE NO. 52

Sherman Day Thacher, c1928

Founder of Thacher School in Ojai Valley.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 53

Girl with Large Hat, c 1925



PLATE NO. 54

Mrs. Andriette Bowen Gledhill, 1936



PLATE NO. 55

David Gray, Sr., 1928

Gum Bichromate print. One of the original backers of the Ford Motor Company, he retired to Santa Barbara after having been bought out by Henry Ford. Chief among his many civic generosities was his gift to the City of Cabrillo Pavilion on Santa Barbara's East Beach.



PLATE NO. 56

Jiddu Krishnamurti, 1936

An Indian philosopher and protege of Anna Besant, President of the World Theosophical Society. He was a part time resident of the Ojai Valley.



PLATE NO. 57

Madame Christian Herter, 1914

Mother of Albert Herter and grandmother of the former Secretary of State, Christian Herter. Her home on the block bounded by Santa Barbara, Garden, Micheltorena, and Arrellaga Streets was converted into the "El Mirasol" Hotel. The area is the present site of the Alice Keck Park Gardens.



PLATE NO. 58

Frank Sands, c1906

Owner and editor of the Santa Barbara "Daily News" in the 1890s. (This portrait is attributed to Carolyn Even before her marriage)



PLATE NO. 59

Mrs. Josephine M. Hawley, 1919

The wife of Walter N. Hawley who bought the Arlington Hotel from Colonel W.W. Hollister in 1887. Mr. Hawley also was an early developer of the Riviera and built the "Hawley Block" which still stands at State and Anapamu Streets.



PLATE NO. 60

Diego Rivera, 1941

One of Mexico's outstanding modern artists. His murals mainly depicted the problems of the poor and working classes in the 1930s and today decorate many public buildings in Mexico and the United States.



PLATE NO. 61

Miss Helen Thompson, c1925

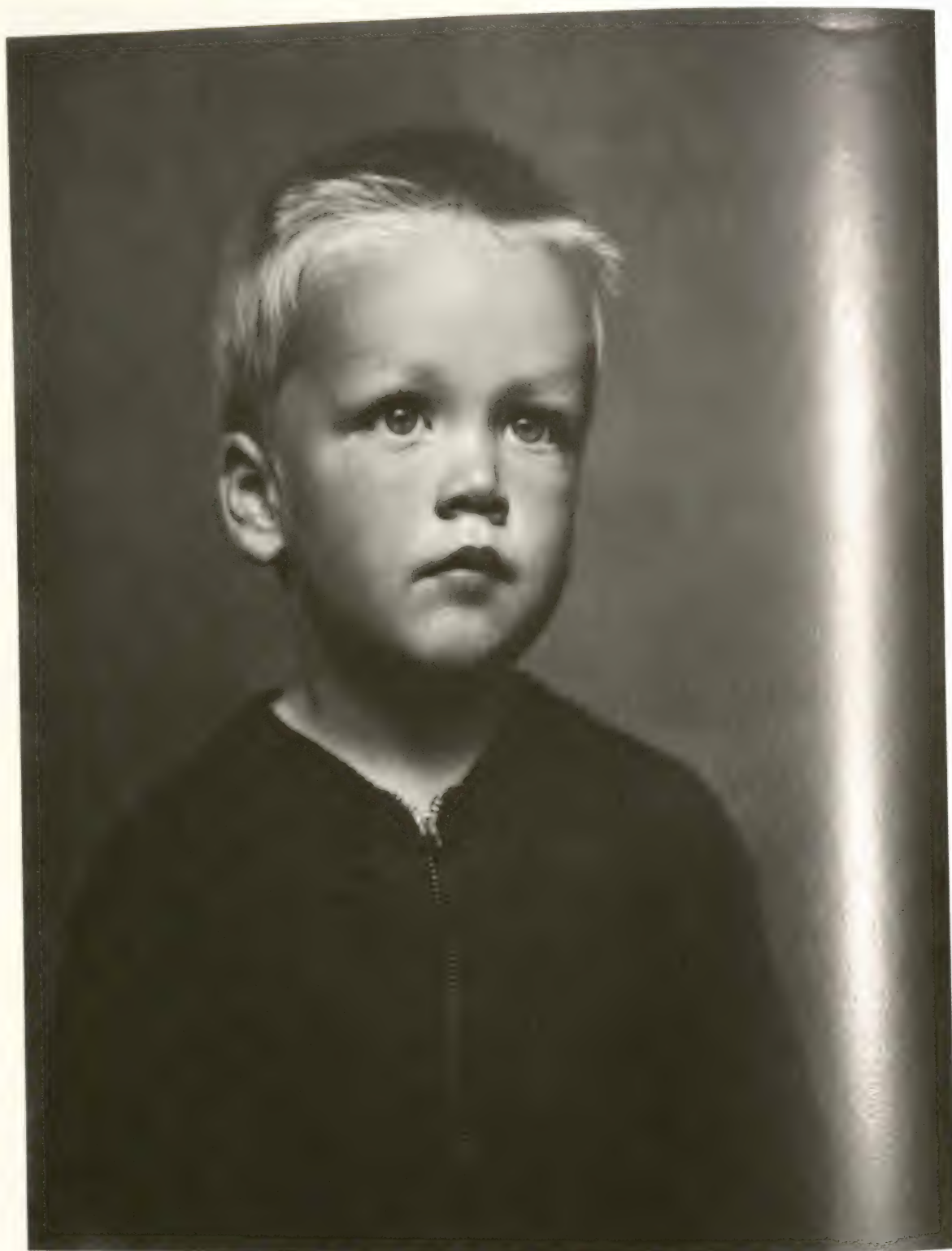


PLATE NO. 62

Boy, 1940



PLATE NO. 63

Edward Payson Ripley, c1914

A winter resident of Santa Barbara during the early years of the century. He held the position of President of the Atchison, Topeka and Santa Fe railroad from 1896 to 1920.

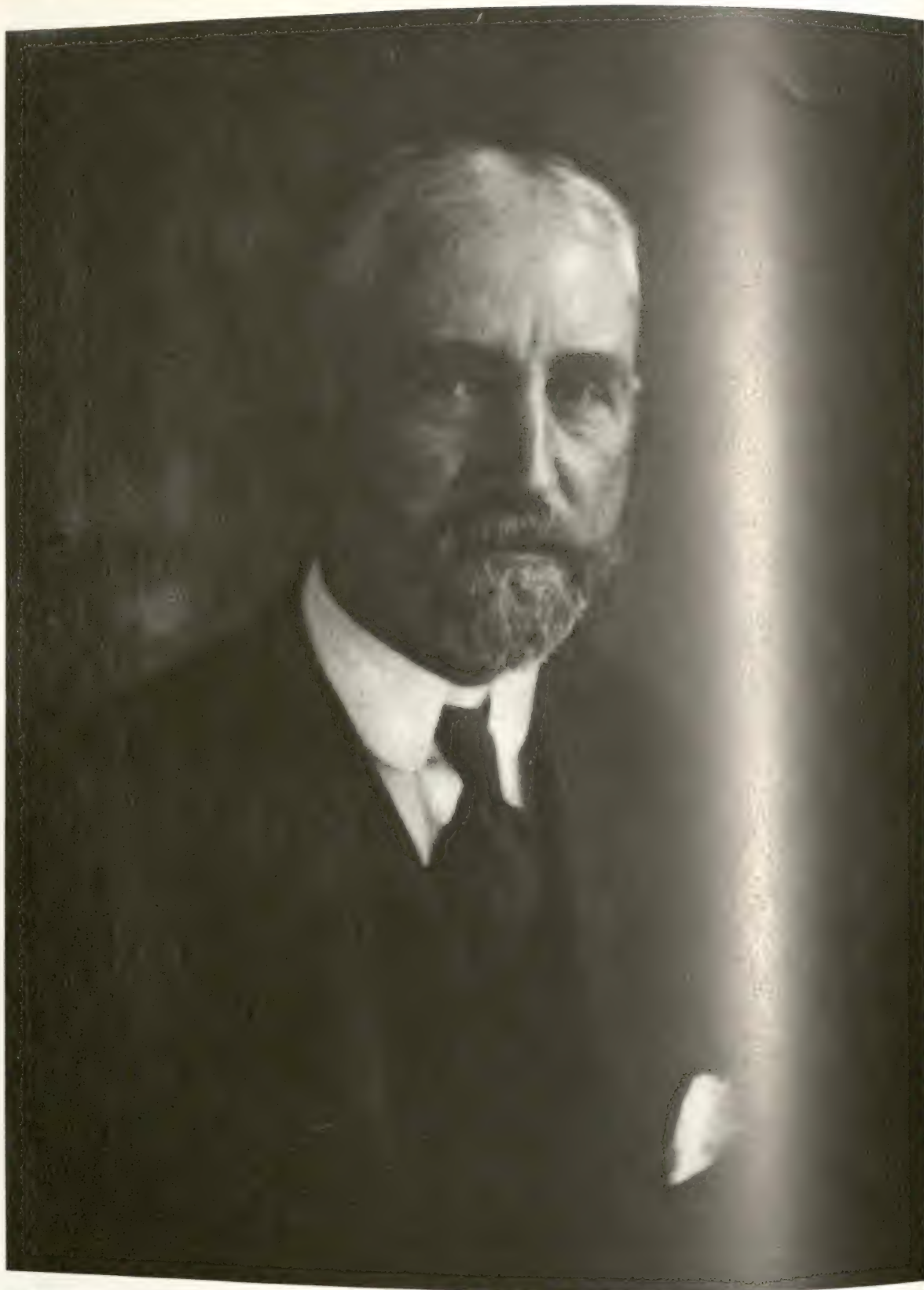


PLATE NO. 64

Dr. Henry Pritchett, c1925

Gum Bichromate print. Former President of the Massachusetts Institute of Technology and President of the Carnegie Foundation.



PLATE NO. 65

Miss Nancy Guggenheim, 1931



PLATE NO. 66

Robert Herrick, c1915

Author of many books, he was professor of English at the University of Chicago from 1905 until 1923.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 67

Dr. Francesco Francheschi (Fenzi), 1910

Distinguished horticulturist who resided in Santa Barbara from 1894 until 1913. He introduced many plants from all over the world into this area. His former home and nursery is now a park that bears his name.



PLATE NO. 68

Mrs. Phoebe Apperson Hearst, c1912

Mother of William Randolph Hearst.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 69

John Percival Jefferson, 1918

An industrialist, he was President of Struthers-Wells Co., manufacturer of gas and steam engines from 1886 to 1902. His home in Montecito is the present site of the Music Academy of the West.



PLATE NO. 70

Lady, 1937



PLATE NO. 71

Edwin Markham, c1920

An American poet and lecturer. His most famous work, "The Man with the Hoe", inspired by Jean Francois Millet's painting, was published in 1899 and was responsible for bringing him world-wide notice.



PLATE NO. 72

Miss Amanda Duff, c1935

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 73

Albert Herter, 1914

Distinguished artist who specialized in portraits and murals. His work is displayed in the Library of Congress and the Los Angeles Public Library. A longtime resident of Santa Barbara, he at one time rented a studio at 114 Chapala Street from the Gledhills.



PLATE NO. 74

Young Girl, c1910



PLATE NO. 75

Upton Sinclair, c1936

A prolific author of books on social and economic problems of the day, he ran unsuccessfully for the office of Governor of California in the 1930s.



PLATE NO. 76

Miss Peggy Wheeler, 1936

Daughter-in-law of the Gledhills.

Photograph courtesy of Santa Barbara Historical Society

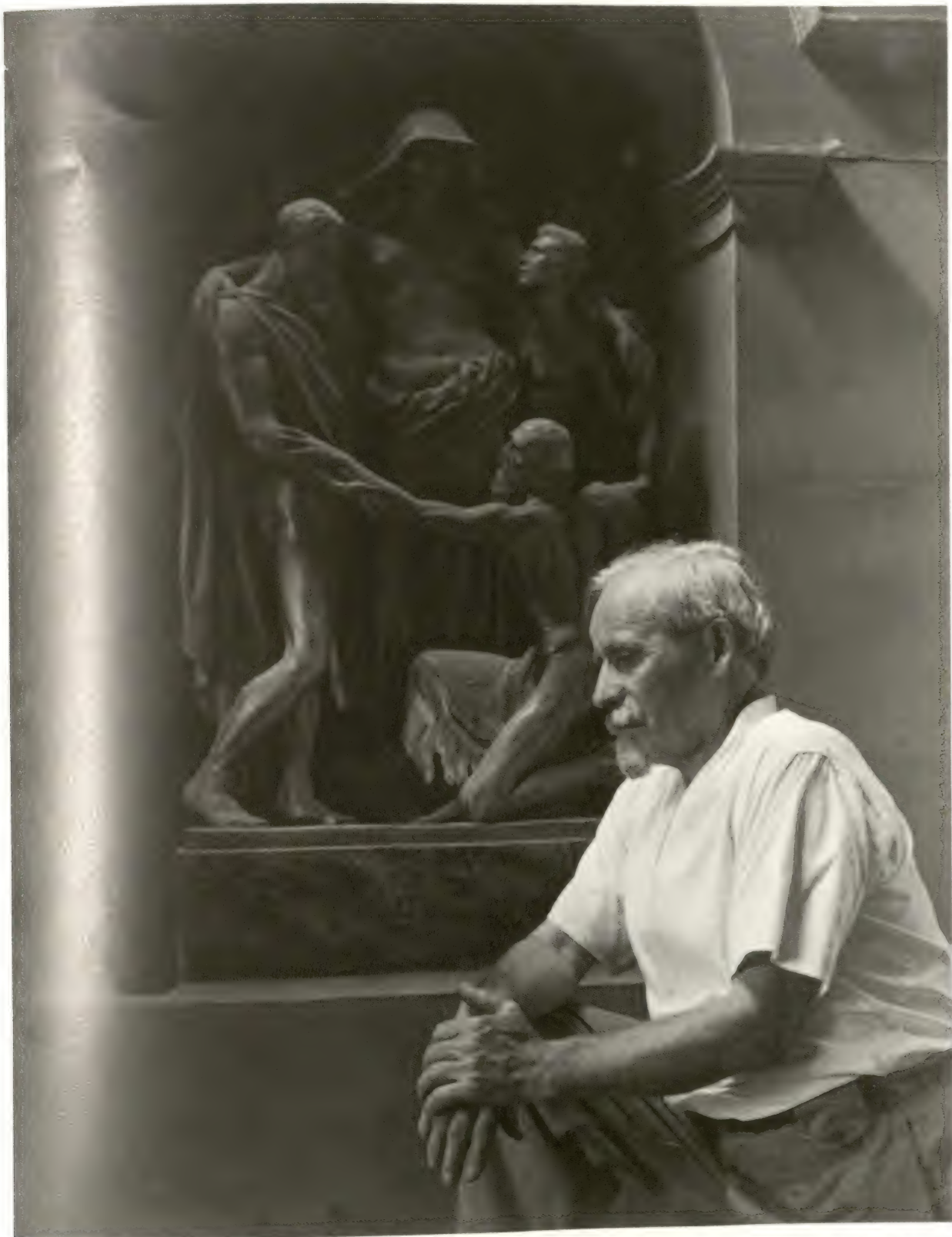


PLATE NO. 77

Adolph Weinman, 1939

New York sculptor.



PLATE NO. 78

William Luton, 1930

Former rancher and owner of Santa Barbara television station KEYT.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 79

Little Boy, c1913



PLATE NO. 80

Ruth St. Denis, 1939

Dancer.



PLATE NO. 81

Max Farrand, c1940

Former director of the Huntington Library.



PLATE NO. 82

Young Girl, c1910



PLATE NO. 83

Miss Beatrice Miller, c1915

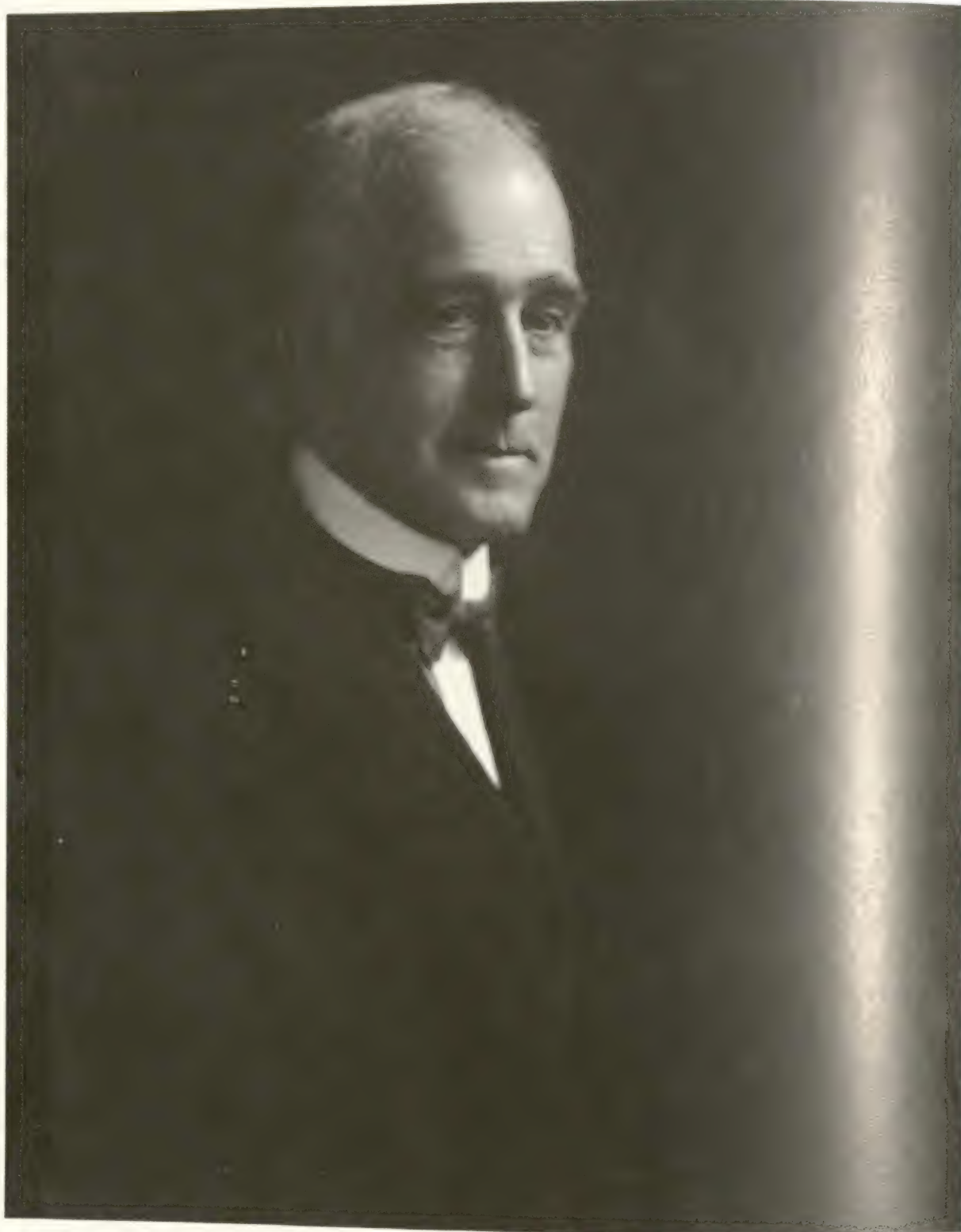


PLATE NO. 84

Frederich Forrest Peabody, c1925

President of Cluett, Peabody & Co. from 1907 to 1917 after which he retired to Santa Barbara. He served for many years as President of the Santa Barbara Board of Education. Among his many philanthropies was a gift of Peabody Stadium to the High School in 1924.



PLATE NO. 85

Miss Barbara Lewis, c1935

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 86

Nun in White Habit, c1936



PLATE NO. 87

Girl with Toy, c1910



PLATE NO. 88

Miss Helen Hyde, c1925

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 89

Charles Stewart Courtney, c1930



PLATE NO. 90

Margaret Carrington Jones, c1925

Sister of actor Walter Huston, singer, voice coach, and theatrical director, she was internationally known as a concert artist and was involved in many Lobero Theater productions in the 1920s.

Photograph courtesy of Santa Barbara Historical Society



PLATE NO. 91

E.P. Dunn, 1922

Manager of the Santa Barbara Arlington Hotel from 1895 until 1920.



PLATE NO. 92

Gentleman, 1929

Gum Bichromate Print.



PLATE NO. 93

Jesse Mary Bryant, c1915

One-time society editor for the Santa Barbara "Morning Press".

Photograph courtesy of Santa Barbara Historical Society

In addition to their black and white portrait work, Edwin and Carolyn Gledhill experimented with the use of color photography in the early part of the century, long before most people were aware that this process was available. The color plates that resulted from this process were taken between 1910 and 1917 on Autochrome plates, the first practical color process, which was invented by the Lumiere brothers of Lyons, France in 1907.

The Autochrome process employed the additive method, recording a scene as separate black and white images representing red, green, and blue; and then reconstituting color with the help of filters. To do this on a single plate, the Lumieres dusted it with millions of microscopic, transparent grains of potato starch dyed red, green, and blue. The spaces between the starch grains were filled with carbon black and the plate was covered with a thin coat of black and white emulsion. The exposure was made with the glass side of the plate facing the lens so that the grains acted as tiny color filters. After the plate was processed into a positive transparency, light passing through the grains gave each dot its color. The finished plates were displayed in specially constructed viewers.

The reproductions shown here were made from the original Autochrome plates which are in as good condition today as the day they were processed.





PLATE NO. 94

Pink and Blue, 1912

Reproduced from original Autochrome color plate.



PLATE NO. 95

Carolyn Gledhill with Tea Cup, 1910

Reproduced from original Autochrome color plate.



PLATE NO. 96

Boy in Pink Pants, 1915

Reproduced from original Autochrome color plate.



PLATE NO. 97

Blue Bonnet, 1913

Reproduced from original Autochrome color plate.



PLATE NO. 98

Carolyn Gledhill among the Nasturtiums, 1910

Reproduced from a duplicate of the original Autochrome color plate.



PLATE NO. 99

Mother and Child, 1911

Reproduced from original Autochrome color plate.



PLATE NO. 100

Boy at Gate, 1918

Reproduced from a duplicate of the original Autochrome color plate.



PLATE NO. 101

Keith Gledhill at Ojai Tennis Tournament, 1927

Reproduced from original Autochrome color plate.

Prints of Gledhill photographs are represented in the collections of the following museums:

California Museum of Photography, University of California at Riverside, California

University Art Museum, University of California at Santa Barbara, California

Santa Barbara Historical Society, Santa Barbara, California

The J. Paul Getty Museum, Santa Monica, California

The Santa Barbara Museum of Art, Santa Barbara, California

The Center for Creative Photography, University of Arizona, Tucson, Arizona

The George Eastman House, Rochester, New York

The Metropolitan Museum of Art, New York City, New York

The Museum of Modern Art, New York City, New York

The Huntington Library, San Marino, California

The Art Institute of Chicago, Chicago, Illinois

The Saint Louis Art Museum, Saint Louis, Missouri

The National Museum of American Art, Washington, D.C.

The Metropolitan Toronto Central Library, Toronto, Canada

The remaining Gledhill photographic negatives are maintained in the collection of the Santa Barbara Historical Society. Ninety of the original 123 Autochrome Color Plates are in the collection at the California Museum of Photography while the remaining 33 are held by the J. Paul Getty Museum, the Santa Barbara Museum of Art, and the University Art Museum at the University of California, Santa Barbara.



PLATE	TITLE	
1	Thomas Moran	1921
2	Frederick Hurren Rhead	c1917
3	Mrs. Robert Louis Stevenson	1914
4	George Parrish Tebbets	c1907
5	Carolyn and Keith Gledhill	c1912
6	Count Hobart	c1912
7	Mrs. Josiah Doulton	c1920
8	William Boeing	1925
9	Young Girl with Dog	c1910
10	Walter Huston	1924
11	Miss Peggy Doe	c1913
12	Charles F. Lummis	c1915
13	Lady	c1920
14	Man with Riding Crop	c1920
15	Young Boy with Dog	c1920
16	Buell Hammett	c1940
17	John James Hollister	1937
18	Young Girl	c1915
19	Nun with Rosary	1945
20	George J. Kaime	c1920
21	Dewitt Parshall	1920
22	Miss Caroline Hazard	1943
23	Edwin Gledhill	1918
24	Lady	c1925
25	Henry A. Strong	c1910
26	Young Girl	1928
27	Mrs. Max Fleischmann	c1925
28	Rear Admiral Bowman Hendry	c1908
	McCalla	
29	Conde Nast	c1920
30	Aunt Jane McLaren	c1910
31	Young Girl with Book	c1920

32	Edward Borein	1930
33	John E. Beale	1910
34	Carolyn Gledhill	1919
35	Dr. William D. Sansum	c1930
36	Lady	1914
37	Dr. Rexwald Brown	c1910
38	Mrs. Chester Alan Arthur	c1920
39	Charles Albert Storke	1927
40	Mother and Child	c1912
41	Robert Cameron Rogers	c1910
42	Miss Virginia Bartlett	c1920
43	Lou Telegan	c1915
44	Cadwallader Washburn	c1920
45	Miss Roxanna L. Dabney	1910
46	Keith Gledhill	c1912
47	John F. Diehl	c1920
48	George S. Edwards	c1920
49	Mrs. Dorothy Fenzi	c1912
50	Carl Oscar Borg	c1910
51	Lady	1944
52	Sherman Day Thacher	c1928
53	Girl with Large Hat	c1925
54	Mrs. Andriette Bowen Gledhill	1936
55	David Gray, Sr	1928
56	Jiddu Krishnamurti	1936
57	Madame Christian Herter	1914
58	Frank Sands	c1906
59	Mrs. Josephine M. Hawley	1919
60	Diego Rivera	1941
61	Miss Helen Thompson	c1925
62	Boy	1940
63	Edward Payson Ripley	c1914
64	Dr. Henry Pritchett	c1925
65	Miss Nancy Guggenheim	1931
66	Robert Herrick	c1915

67	Dr. Francesco Francheschi (Fenzi)	1910
68	Mrs. Phoebe Apperson Hearst	c1912
69	John Percival Jefferson	1918
70	Lady	1937
71	Edwin Markham	c1920
72	Miss Amanda Duff	c1935
73	Albert Herter	1914
74	Young Girl	c1910
75	Upton Sinclair	c1936
76	Miss Peggy Wheeler	1936
77	Adolph Weinman	1939
78	William Luton	1930
79	Little Boy	c1913
80	Ruth St. Denis	1939
81	Max Farrand	c1940
82	Young Girl	c1910
83	Miss Beatrice Miller	c1915
84	Frederich Forrest Peabody	c1925
85	Miss Barbara Lewis	c1935
86	Nun in White Habit	c1936
87	Girl with Toy	c1910
88	Miss Helen Hyde	c1925
89	Charles Stewart Courtney	c1930
90	Margaret Carrington Jones	c1925
91	E.P. Dunn	1922
92	Gentleman	1929
93	Jesse Mary Bryant	c1915

